

# AMERICAN ART NEWS.

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## SPECIAL ANNOUNCEMENT.

With this issue the AMERICAN ART NEWS will cease to appear weekly until the third week in October next, when the weekly issues will be resumed. The summer monthly issues will be published on Saturdays June 13, July 11, August 15 and September 19. These issues will contain whatever of American art news the summer months may bring, and the condensed news from European centers, of interest to our readers. The June number will give some of the closing exercises and exhibitions of the leading art schools of the country, and the features of all important sales and exhibitions in Europe.

## EXHIBITIONS.

*For Calendar of Special New York Exhibitions see page 6.*

### New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries—Rare books in fine bindings, old engravings and art objects.

Brandus Galleries—First New York Salon by the Societe Georges Petit of original etchings in colors by the most celebrated engravers of the modern French School.

C. J. Charles.—Works of art.

Cottier Galleries.—Representative paintings, art objects and decorations.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries—Exhibition of early Dutch and Flemish art.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Furniture from residence of Mr. Charles Carroll at Hempstead L. I. Also furniture from residence of Albrecht Graef and from several estates.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Louis Katz.—American Paintings.

Keleian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery, 372 Fifth Avenue—Selected paintings by American artists.

Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.

Ralston Galleries—Works of Art.

Scott & Fowles.—Special display modern Dutch paintings.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

### Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

### Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

### Germany.

Helbing Gallery, Munich.—Antiquities, High-class old paintings and drawings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

## SALES.

### New York.

Anderson Auction Co.—Masterpieces of the Great Etchers, together with some rare examples of the colored mezzotints of S. Arlent-Edwards. To be sold in the Howard Building, 264 Fifth Avenue, corner 29th St., May 13, 14, at 8.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Furniture from the residence of Mr. Charles Carroll at Hempstead, L. I. Also furniture from the residence of Albrecht Graef and from several estates, May 14 and following 10 days.

### Europe.

AMSTERDAM—F. W. P. DeVries

## ROYAL ACADEMY OPENS.

A special copyrighted cable to the New York Tribune, dated May 2, from London says:

Burlington House has been thronged throughout the day for the private view and reception, which has been a greater social function than ever, attracting the smart and literary sets alike. It is not a great Academy, since there is no single picture which will long be remembered, unless it be Sir Hubert von Herkomer's group of the Academy Council, with fourteen members in a semicircle, like a minstrel troupe, and Sir Edward Poynter in the middle to answer questions. Sargent's portraits of the Duke and Duchess of Connaught and Arthur Balfour contains little evidence that he was really interested in his subjects. His portrait of Miss Helen Brice is more brilliant because it is more vital, and the brushwork in his portrait of Mrs. Hugh Jackson has the old-time swagger. J. J. Shannon's portraits of the Princess Patricia, the Marchioness of Salisbury and her son and Mrs. Geoffrey Lubbock and her three children are charming works, but his most striking picture is an infant Bacchus, with two girls. It is as beautiful a study in flesh tints, with foliage, landscape and sunlight, as has been seen at the Academy in a long time.

Orchardson has a characteristic portrait of a hospital nurse.

Alma-Tadema has painted his own portrait without idealizing himself, and von Herkmer makes a thorough ecclesiastic of the Bishop of London, forgetting how interesting is the man himself.

Tennyson Coles's portrait of King Edward might well have been suppressed by royal command, and Bacon's portrait of Sir Henry Campbell-Bannerman is not remarkable for quality.

The marines are as good as usual, but the landscapes are below the average, and the subjects of the pictures are less varied than last year. There is a brilliant decorative work by Frank Brangwyn, opulent in color, and Campbell Taylor has a ballet practice scene. Solomon J. Solomon's "Eve" occupies a place of honor and is a brilliant bit of nude painting without being an allegory of high imaginative power.

## LONDON ART CONGRESS.

The sittings of the Third International Congress for the Development of drawing and art teaching and their application to industries, will be held at the great hall of the University of London, August 3-8. The galleries for the exhibition, which is being gathered from all parts of the world, have been provided by the board of education of the city of London.

In connection with the Congress a trade exhibition will be held, and publishers, manufacturers of apparatus and the like, will be asked to show their goods, thus bringing them to the notice of artists and educationalists throughout the world.

An exhibition of drawing and art teaching will be shown at the Museum of Natural History in New York, May 14-16. This material has been gathered from the elementary and secondary schools in various representative cities and towns of the United States, and is destined for the London Congress. Several representative art schools of the country will show the exhibits that they have prepared for London.



CALYPSO.

By George Hitchcock.

From Detroit Pub. Co.'s reproduction in color.

### London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery—Works by Tom Robertson.

### Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries—Works of Art.

Kouchakji Freres—Art objects for collections.

Minassian Gallery—Persian, Arabian and Babylonian objects for collection.

Sivadjian Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

Library of the late M. P. Van Eeghen, of Amsterdam, May 14.

AMSTERDAM—Frederik Muller & Co.—The Alfred Boreel collection of porcelains, art objects, etc., June 16 and 17.

LONDON—Christie's.—Collection of the late Humphrey Roberts, May 21, 22, 23.

PARIS—Galerie Georges Petit.—M. F. Lair Dubreuil, auctioneer.—Oriental and European art objects and rare curiosities, collected by the late M. O. Homberg, May 11-16.

STUTTGART—H. G. Gutekunst, auctioneer.—Line engravings and wood cuts by Albert Durer and etchings by Rembrandt, collected by Mr. Marsden J. Perry, of R. I., U. S. A., May 18 and following days.

### IN THE ART SCHOOLS.

#### National Academy of Design.

The students of the National Academy are represented to a larger extent at the American Water Color Society Exhibition this year than ever before, by etchings and water colors, which speaks the high standard attained in the Academy etching class. Those represented are Mrs. Agnes A. LaV. Girelhugh, and A. Blum, Howard G. Hilder, A. L. Kroll, and William Levy, whose etching is reproduced in the catalogue.

Among those exhibitors whose names are still remembered at the school as students several years ago, are J. Quinlan, John C. Vondrus, and Ernest D. Roth, who are represented by several numbers each. The work of Mr. Roth calls for special attention and mention. It was to him that the honor fell of finding a purchaser in the Queen of Italy while holding an exhibition in that country. He is now engaged upon a set of etchings of Constantinople, in which city he is now at work en route for an extended tour of the Orient.

Harry Aronson, who two years ago was awarded the Mooney Scholarship to Paris by the Academy has used his time and allowances to great advantage, for with thorough seriousness he has applied himself to his work, and the results have been that he has won a number of first prizes in the Academie Julian, and has now for the second time exhibited in the Paris Salon. He has spent part of his time traveling through Germany, France, Spain, Algeria and Italy. It is his intention to remain a short while in Europe and then return to this country to establish himself.

As in former years the Academy will maintain its summer class in the open within the enclosures of the Academy, from June 1 to August 31, under the instruction of George W. Maynard, who will criticize the class on Tuesdays and Fridays. Beside the work done from the model, those students who desire may work from the antique, still-life and foreground landscape. Unusual facilities are thus afforded for indoor and outdoor study, at the option of the student. For any particulars application may be made to the Clerk of the Academy.

#### New York School of Applied Design.

A summer class in interior design will be held from June 22 to August 29, under the direction of Ruth Robinson Treganza. Two morning criticisms weekly. Terms, \$20 in advance. Ten simple problems in interior design to be completed in color, and special attention to be given to individual progress, making up of school work and preparation for the coming school term.

Mrs. Treganza graduated from the School in 1890, and has been sometime pupil of J. Monroe Hewlett (Lord & Hewlett), Donn Barber, Henry L. Parkhurst, Charles E. Birge, Arthur W. Dow and Louis C. Tiffany—six years interior designer for Tiffany Studios, and three years instructor in the School of Applied Design for Women.

For information as to this class, write to Mrs. Treganza, 593 Lexington Ave.

The annual exhibition of the School will be open to the public May 18, from 3 to 6 P.M., and on May 19 and 20 from 10 to 6 o'clock.

It is announced that the new building at Lexington Avenue and 30th Street will be opened October 1 next.

#### New York School of Art.

The students are very much interested in the County Fair which is to be held Friday evening next in the school building. The public are invited to view the art gallery, visit the side shows and join in the general good time. A dance will be held after the show.

One of the most interesting entertainments given in the school this season was that of Miss Hattie Sawssey's last Thursday. Each student upon entering the reception room was supplied with a program neatly designed by the hostess containing the names of exhibits about the room. The visitors were requested to number the titles to correspond with the exhibits. This was the occasion of much merriment, many mistakes being made. Misses Pendleton and Hadley were the winners of the prize, a charming water color painted by the hostess. Miss Newcomb received the booby prize, a child's slate. After refreshments were served, with true Southern hospitality, there were music and recitations, followed by a dance.

The annual exhibition of students' work opened on Thursday, to continue until May 11.

### BALTIMORE (MD.)

The exhibition of the National Sculpture Society closed April 30. It was the most remarkable show, in many ways, ever held in the country, and Baltimore is greatly to be felicitated upon the warm reception given to artists and the substantial support of the first exhibition of the kind to go outside New York. During the 28 days of the exhibition, 37,032 persons paid 25c. each to see the exhibition, 1,000 school children were admitted at 10c. each, 10,746 catalogues were sold at 25c. each, and the total receipts of the exhibition, exclusive of sales, was \$11,780.40.

No general free days were attempted, and an experiment tried on the last two days of the exhibition proved conclusively the wisdom of the action. On these last two days, school teachers were allowed to bring their children, with the result that 5,000 children were admitted April 29, while on the last day 15,000 was the estimate, making a total of free admissions of about 22,000, including complimentary tickets issued to deserving charities and the guests at the private view. It is therefore estimated that during the 28 days of the exhibition over 60,000 persons visited the exhibition, or about one-tenth of Baltimore's entire population.

The result of the sales was most gratifying, the total amount received from the sale of exhibits amounting to \$3,276.

The list of sales is as follows: "Cat and Frog," inkwell, F. C. R. Roth, original and replica, \$70; "Bacchus," a corkscrew, W. D. Paddock, original and replica, \$34; "Pandora," a cork, W. D. Paddock, \$17; "Ball Pitcher," Adolph Weinman, \$100; "The Breath of the Pines," Chester A. Beach, original and replica, \$50; "The Empty Saddle," Henry M. Shady, \$200; "Boy and Swan Fountain," F. M. D. Tojetti, \$400; "Rage," Edith Woodman Burroughs, original and replica, \$100; "Girl with Roller Skate," Abastenia Eberle, \$45; "Meditation," Isadore Konti, original and replica, \$200; "Charm," Isidore Konti, original and replica, \$160; "Bear Drinking," Eli Harvey, \$35; "A Young Mother," "The Kiss," "A Sketch," Bessie Potter Vonnoh, \$200, \$50 and \$50, respectively; "Bacchus Asleep," Chester A. Beach, \$90; "Polar Bear," F. G. R. Roth, \$100; "Nature's Sun Dial," J. Scott Harley, \$500; "The Combat," F. G. R. Roth, \$800.

### CHICAGO.

If the twentieth annual exhibition of water colors, pastels and miniatures by American artists, which opened at the Art Institute, April 28, had been deliberately arranged to afford a fine display in view of the numerous conventions from all parts of the country which will meet here during the weeks set for its reception at the Art Institute, it could not have done much better in the gathering of good works by representative artists.

The American Water Color Society's rotary exhibition fills the two first galleries with a carefully selected number of works of artists from New York, Bos-

ton, Washington and A. E. Albright of Chicago. It presents many familiar signatures, and while lingering to grasp the personal message of landscape or bit of shipping for foreign town, the viewer may revel in fancy in the color poems of Herman Dudley Murphy.

The Chicago Water Color Club has filled the south wall and portions of the adjoining side walls of gallery 27 with paintings that speak hopefully for the future of that ambitious organization and well for present art in aquarelle and pastel among local painters.

The sixteenth annual exhibition of the Chicago Ceramic Art Association and the National League of Mineral Painters opened in the Art Institute on Tuesday and will remain until June 7.

### BUFFALO.

The third annual exhibition of selected paintings by American artists opened at the Albright Art Gallery, April 30, and will close August 30. Every work in the collection has been specifically invited, and the same collection will go to Saint Louis, Sept. 15, where it will remain on exhibition for two months at the Museum there.

While most of the works come from the studios of the artists, and are subject to purchase, many paintings have been borrowed from private owners or public galleries. The Corcoran Gallery of Washington, D. C., lends "A Girl in Brown," by J. J. Shannon; "North East Headlands," by Childe Hassam; "English Cod," by William M. Chase, and Willard L. Metcalf's "May Night." The St. Louis Museum lends "The Wolf Charmer," by John La Farge; "The Wood Cutter," by Horatio Walker, and "Before Sunrise," by Dwight W. Tryon.

The John Herron Art Institute, of Indianapolis, sends "The Whistling Boy," by Frank Currier; the Worcester Art Museum lends Frank W. Benson's "Portrait of the Artist's Daughters," and the Academy of Design, New York, lends the "Portrait of the late Augustus Saint Gaudens," by Kenyon Cox.

Of the paintings borrowed from private collections, Mr. Richard Watson Gilder lends "Dancing Children," by Miss Cecilia Beaux; Mr. John F. Lewis, president of the Pennsylvania Academy, the recently-painted portraits of himself and Mrs. Lewis, by Miss Beaux, at the request of the artist; Mr. James Creelman, of New York, the "Portrait of Mrs. Creelman," painted by J. J. Shannon; Mr. Bela Pratt the "Girl Crocheting," by Edmund C. Tarbell; and Mrs. Daniel Merriman, of Boston, the "Girl Reading," by the same artist.

### WASHINGTON (D. C.)

An effort is being made to form a federation of the Art Institutions and Societies of the United States, similar in general organization and purpose to existing professional associations and societies of a national character. A charter granted several years ago by Congress for a National Academy of Art will form a basis for the proposed Federation, and the regents of this Academy are promoting the project. The present board of regents of the National Academy of Art is composed of Elihu Root, Prof. William H. Holmes, Philander C. Knox, Francis C. Newlands, Robert Bacon, Henry Walters, Charles L. Freer, F. D. Millet, Charles M. Foulke, Glenn Brown, Wm. E. Curtis, Mmes. Frank O. Lowden, Levi P. Morton, Phoebe A. Hearst, Bellamy Storer, Charles Stewart Smith, James J. Hill, E. Francis Riggs, and Francis Colton.

This board has power, under its charter, to add to its numbers, and in order to make the Academy representative of the art interests of the whole country, the principal art organizations are to be asked to each nominate a representative to be elected as a regent.

As soon as a permanent board is formed it is proposed to issue a call for a national Convention to be held in Washington next winter, to be composed of delegates from the art institutions and societies of the United States, including all associations for the promotion of art and the education of the public taste, to formulate a plan for a National Fine Arts Federation.

### CANADIAN ART NOTES.

The twenty-ninth annual exhibition of the Royal Canadian Academy of Arts was opened in the gallery of the Ontario Society of Artists in Toronto on April 24. The exhibition is of particular interest this year, being retrospective in character and affording an opportunity to judge of the progress made in Canadian art during the last ten years.

The place of honor is occupied by a decorative panel, "The Iris," by George A. Reid, president of the Academy, on one side of which is a fine portrait of Principal Hutton, of University College, now exhibited for the first time by William Cruikshank. On the other side is a portrait of Mrs. J. K. L. Ross and her children, by Robert Harris, of Montreal. To those who are familiar with the artist's best work this picture in its stiffness and lack of expression is very disappointing, and to the artists gives evidence of the limitations of dictation, criticism and alteration, ever the bete noir of the portrait painter.

The end of the second gallery is centered by a "Portrait of My Great Uncle," by Curtis Williamson, the excellence of which is only second to "Klaasje"—a Dutch portrait—by the same artist.

Other portraits are the Hon. Chief Justice, Sir George Burton, by E. Wyly Grier, and James Smith, secretary of the R. C. A., recently painted by Mr. Grier, a lifelike and characteristic portrait. A "Portrait of My Mother," by A. D. Patterson, is a very fine painting, generally conceded to be his most successful portrait. Mrs. Edith Ellis, by Leslie Victor Smith, is good and has promise.

Wm. Cruikshank also exhibits a portrait of Miss Pattie Warren, of Toronto, very pleasing in its delicate color scheme, although not flattering to the sitter. One observes that the right hand is distinctly too large, an odd mistake for a man of Mr. Cruikshank's experience.

A "Study of a Child," in pastel, by Miss A. M. Cleland, is good in modeling, but too audacious in color. "The Guitar Player," by E. Dyonnott, justifies that artist's reputation for careful and mature work, and at the same time forms an interesting contrast to a half length hung near it. "The Chess Problem," by Muriel Bolton, which is obviously the work of a beginner, yet strong and full of promise.

"Through Grief and Sorrow," by Charles Hout, has some excellent points, although the color notes introduced are not altogether happy.

Prominent among the landscapes are "An Old Street in Whitby, Yorkshire," by F. McGillivray Knowles; the "Shades of Evening," by Wm. Brymner, vice-president of the Academy; "Early Morning," by W. E. Atkinson; two strong, brilliantly painted canvases by Arthur O. Rosaire, "The Sugar Bush" and "Le Soir"; "Kaulhaven Dordrecht," by Miss S. Strickland Tully; "The Corn in the Stock," by Elizabeth Knowles, and canvases by Harry Britton, Mary H. Reid, Maurice Culca and Robert Gagen.

## CALENDAR FOR ARTISTS.

## RICHMOND (IND.), &amp; MUNCIE (IND.), ART ASSOCIATIONS.

Exhibition, Muncie, May 14-25.

Exhibition, Richmond, June 9-23.

## MINNESOTA STATE ART SOCIETY, MINNEAPOLIS, MINN.

Exhibition, Minneapolis, Minn., May 23-June 7.

Exhibition, Duluth, Minn., June 20-July 7.

## WORCESTER ART MUSEUM, WORCESTER, MASS.

Opening of exhibition, May 29.

Closing of exhibition, September 20.

## CINCINNATI MUSEUM, CINCINNATI, OHIO.

Opening of exhibition, May 23.

Exhibits returned July 20, or at the end of summer, or forwarded to other exhibitions, at the option of exhibitors.

## LONDON—ALLIED ARTISTS' ASSOCIATION.

First International Exhibition—Albert Hall—London.

Entries to Secretary Frank Rutter, 67-69 Chancery Lane, London, before June 10.

Exhibits to be delivered by July 6.

Opening of Exhibition, July 11.

American painters, sculptors, etchers, engravers, architects or art craftsmen to exhibit must join Association—initiation fee \$5.25 only charge. Admission application can be made to Secretary as above or AMERICAN ART NEWS office, New York, where any further information will be furnished.

## WITH THE ARTISTS.

Mrs. A. L. Wyant will spend the summer at Arkville in the Catskills.

F. Luis Mora has just completed the portrait of Miss Lola Compton, a life-size presentment, in full light. The composition is one of dignity and elegance, and will delight the many admirers of Mr. Mora. He is also working on a happy motive for a composition called "The Dancing Fawn," which shows two bacchanalian sprites at play in a woodland glen. Early in June, Mr. and Mrs. Mora will leave for Lake George to spend some time there sketching and painting.

John W. Alexander is still working on his decorations for the Carnegie Institute, Pittsburg. Mr. Alexander is building a studio at Seabright, N. J., and expects to go there June 1.

The Woman's Art Class of New York have had last week an exhibition of pictures and sculptures in God's Providence House, 330 Broome Street. This exhibit was the previous week in Horatio Street, a chapel and Settlement House. On Monday, it will be placed in St. Mark's Parish House on Second Ave.

The Woman's Art Club is looking to the time when, in its own house, it can more fully develop this and other lines of art work, under its efficient president, Mrs. John W. Burgess.

Miss Genevieve Cowles and Miss Agnes M. Richmond, chairmen, have had this work especially in charge.

Richard Hall and his daughter, Miss Agnes Hall, sailed last week for Paris. Mr. Hall, who has a studio in Paris, will do some work in that city, after which he will go to Stockholm, Sweden, and marry a former pupil there. He also will hold an exhibition there and will paint another portrait of Prince Wilhelm and probably one of the King of Sweden. He will return to New York with his bride in the autumn.

E. H. Blashfield is working on studies and sketches preparatory to doing some important work later on. As soon as the Water Color Display closes he will begin work on these in the Fine Arts Galleries.

Myles Collier has left his studio in the Van Dyck, and is preparing to spend the summer on the Massachusetts coast. When he returns to the city in the autumn, he will occupy his new studio in the Gainsborough Building on West 59th Street.

The wedding of Miss Edith Livingston Mason, of Newport, and Arthur

## ROYAL SCULPTOR DEAD.

The death is announced from Versailles of Prince Bojidar Karageorgevich, the brother of King Peter of Serbia, in his 47th year. He was not only a distinguished patron of art, but was himself a sculptor of note, exhibiting frequently at the Salon and the Societe Nationale des Beaux Arts, of which he was an associate.

## YALE ART PRIZE MEN.

The three competitors for the William Wirt Winchester prize of \$1,000 a year have been selected in the Yale Art School as follows: Theodore Diedrichsen, Jr., New Haven; Albert Carl Lohmann, Meriden, and August Spaenkuch, New Haven. The subject of the competition for a painting in oil will be "Solitude," the work on which, combined with the work of the year, will be the conditions of the prize.



THE NECKLACE.

By Thomas W. Dewing.

Awarded Gold Medal and \$1,500 prize—International Exhibition, Carnegie Institute, Pittsburg.

I. Keller, is to take place on June 3 at Newport. Mr. Keller illustrated Gilbert Parker's "The Right of Way," Owen Wister's "The Virginian." With his bride he will sail for Europe on June 6, to remain until October.

Miss Lena J. Shoup has taken with her for presentation to the Academy of St. Luke, Rome, a portrait of Frederick E. Triebel, the New York sculptor, who was recently made an "academician of merit" of the Academy, whose history dates from the fifteenth century. The only other Americans so honored have been Augustus Saint-Gaudens and Daniel C. French, sculptors; Abbott H. Thayer, painter, and Charles T. McKim, architect.

The portrait was painted by Howard L. Hildebrandt, and was shown at the recent Academy exhibition. In accordance with the traditions of the Academy, portraits of newly elected members must be presented to the galleries at Rome.

## ANNUAL CARNEGIE EXHIBIT.

## (SECOND NOTICE.)

In my first review of the twelfth annual International exhibition at the Carnegie Institute at Pittsburg last week, it was impossible to do more than give a brief outline of the display.

Further study of the 344 pictures hung, and consideration of their individual and collective merits, as also of the significance of the display, increases the feeling of regret that so comprehensive an exhibition, and one which has required such an outlay of time, labor and money, will only be seen by a percentage of the population of Pittsburg, and perhaps a few hundred scattering visitors, and that it must be broken up and its numbers, especially the 124 foreign canvases, shipped back to the owners and artists at the end of June.

## An American Salon.

It seems almost a paradox that an exhibition, which, as was said last week, in its breadth of range and scope, and its large percentage of works from other countries, is really the only Salon America has, is annually held in only one American city. If the larger resources of the Carnegie Institute make it possible for that Institution alone to hold such an annual display, why should not the Museums of New York, Boston, Philadelphia, Chicago, St. Louis and Cincinnati, at least, arrange with the Carnegie, to divide another and in following years, their pro rata share of even half the expense of its arranging and formation? It is, of course, most creditable to the Carnegie Institute and Pittsburg that it should arrange these annual international exhibitions, and it is with no discredit to Pittsburg that the reflection comes that art lovers in the other and larger cities of the country should have an opportunity of seeing it. It is passing strange that in this age of co-operation, such cooperation in such a display as that now at Pittsburg should not be had.

## Modern American Art Strongest.

While it might be urged by foreigners that while there are a few representative and superior pictures in the exhibition, from Europe, they do not as a whole constitute what might be called a truly representative display of the art of modern Europe, there are a sufficient number of these canvases representing the present movement and trend of European art, and the greater names in painting there, to enable a writer or student familiar with modern English and Continental art, as well as that of America, to form a fair judgment for comparison between the art of the two hemispheres. This comparison emphasizes what the present writer has maintained for the past ten years, at least—namely, that with the exception of the so-called Giverny school of Monet and his followers in France, the modern Dutch painters, and a few scattered men here and there, such as the veterans Harpignies, Bonnat, the later Carrere and Simon in France, the late Thaulow of Norway, Zuloaga and Bastida in Spain, etc., modern European art is either decadent, without spirit or promise, although often technically clever, and that the modern schools of landscape and a smaller one of figure painting in America are far more healthy and have more of present fulfillment and promise than any abroad. Miss Mechlin well sums up the faults of modern foreign art in her review of the Pittsburg display, when she says that "These men and women apparently have no message and manifest no love for their work. The English pictures, for the most part, are over painted; the French trifling and superficial; the German heavy and inartistic; the Belgian dull, and the Italian and Spanish, coarse."

(Continued on page 4.)

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Félix Neuville, No. 54 Route d'Orléans, Montroué, Pres Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

## CLOSE OF THE SEASON.

With the opening of the annual exhibition of the American Water Color Society and the Carnegie Institute in Pittsburg last week—the last important public art exhibitions of the art year—the art season of 1907-1908 is about at an end. There now remain only the closing exhibitions of the art schools in the larger cities and the opening of summer exhibitions at Cincinnati, Worcester, Buffalo, Richmond, Ind., and a few smaller places. With these happenings over, the art activities of the year will settle down into the usual summer dullness. The artists and dealers are fast departing for Europe and their country haunts here. It has not been a prosperous season, and has been marked by extreme dullness, due to depressed business conditions.

## WHERE TO BUY.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental Agent, M. Félix Neuville, Villa du Parc Montsouris, 12, Paris,

may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 81 Farnham Road, London, will cheerfully furnish information on art matters of any kind in England.

## "ART NEWS" IN EUROPE.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the ART NEWS regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad, the complete file can also be found with our Business Agent, Mr. Félix Neuville, 18 rue Cail, Paris, to whom our readers and friends may apply for any art information desired.

Following is a list of the places where the ART NEWS can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

BERLIN.  
American Woman's Club . . . . . 49 Münchenerstrasse

BRUSSELS.  
Crédit Lyonnais . . . . . 84 Rue Royale

LONDON.  
American Express Co. . . . . Haymarket St.  
W. E. Spiers . . . . . 36 Maiden Lane, W. C.  
Automobile Owner . . . . . 67 Chancery Lane  
W. M. Power . . . . . 123 Victoria St., S. W.  
Sunday Times . . . . . 7 Essex St

PARIS.

|   |   |
|---|---|
| American Art Students' Club . . . . . 4 Rue de Chevreuse  | Brooklyn Daily Eagle . . . . . 53 rue Cambon    |
| Morgan, Harjes & Cie. . . . . 31 Boul. Haussmann          | American Express Co. . . . . 11 rue Scribe      |
| Cercle Militaire, . . . . . 49 Avenue de l'Opéra          | Crédit Lyonnais . . . . . 21 Boul. des Italiens |
| Comptoir National d'Escompte . . . . . 2 Place de l'Opéra | American Art Association, Notre Dame des Champs |
| Munroe et Cie. . . . . 7 Rue Scribe                       | Chicago Daily News, Place de l'Opéra            |
| Thomas Cook & Son, . . . . . Place de l'Opéra             | Students' Hotel, . . . . . 93 Boul. St. Michel  |
| Brentano's . . . . . Avenue de l'Opéra                    | Brentano's . . . . . Avenue de l'Opéra          |

## ITALY PROTECTS HER ART.

The new law for the protection of the art treasures in Italy, if properly carried out, should prevent anything worth retaining from escaping from the government. It covers, too, a much more extensive ground than the Nasi law which it supersedes, for it protects not only pictures and sculptures, but monuments of historical, artistic, or archaeological interest, all gardens, forests, lakes, waterfalls, or views which are of interest either from the aesthetic or the historical standpoint. The exportation of all works of art or objects of historical importance, the loss of which would be injurious to the country, whether from the historical, the archaeological, or the artistic standpoint, is forbidden under severe penalties.

Three functionaries will be charged with the task of deciding every such question on its merits. Upon any work of art, or subject of historic importance, being declared of national value, the Italian government reserves to itself for six months a right of preemption, a committee of experts being in each case appointed to decide upon the price to be paid. The new law opens a large account to the credit of the government for the purchase of works of artistic or historical interest.

The Architectural League elected at its annual meeting on Tuesday officers for the coming year as follows: President, C. Grant La Farge; first vice-president, John W. Alexander; second vice-president, H. A. McNeil; executive committee, Class of 1911, H. A. Caparn, J. Monroe Hewlett and Joseph H. Hunt.

## CARNEGIE ART EXHIBIT.

(Continued from page 3.)

## The Winslow Homer Pictures.

Could a well equipped and broad-minded European connoisseur or collector, one willing to search for "the good and new, the strong and the true," visit Pittsburg, I think they could not fail to endorse, in part, at least, the above expressed opinion as to the relative merits of the foreign and American pictures as shown there—and to follow, sympathetically, at least, the argument induced therefrom.

Surely a study of the 22 pictures by Winslow Homer, loaned by private collectors and public institutions, and to which an entire gallery is devoted, would convince the visitor that in this artist America possesses a painter not alone of unusual but of remarkable force and ability. The three periods of Homer's artistic career, and which may be called the "Adirondack," "West Indian" and "Maine Periods" exemplify the remarkable development of his keen observation, dramatic sense, and virility of execution. The canvases are unequal in merit, and there is a wide distance between the "Hark the Lark," of 1883, and the "High Cliff—Coast of Maine" of a late year, but in both, as in the "Bank Fishermen," "Fog Warning," "Look Out," "Cannon Rock" and "Gulf Stream," there are an originality and nationality of subject, and a convincingness of presentation, which must appeal to any true lover of art, no matter what his personal inclinations of prejudices may be. Here is a man, who, seemingly oftentimes not a colorist, yet translates the flashing seas, and the "wind of sunshine and light" of the tropics, the gorgeous hues of West Indian skies and flowers, as no one else has ever done. Here is a man, who, without special technique, with a few broad strokes, makes his figures, his beasts and his fishes live and move, and finally, here is a man who is essentially and truly an American painter of American subjects. Who is there in Europe to-day with or to whom he can be compared in sincerity and strength?

## Horatio Walker's Works.

Horatio Walker is another American painter who, while he has been called "The American Millet," because he, like the great French painter of the "poetry of oil," has chosen to portray the "simple annals of the poor"—is distinctively and distinctly an original painter. He is represented by three well-known canvases, all of recent years, "The Woodcutter" and "The Harrower," characteristic presentations of well-known rural scenes, full of life and vigor, truthful in atmosphere, and rich and true in color, and the later "Enchanted Sty," wherein he depicts Circe chanting triumph over the friends of Ulysses, who, with flashing tusks and open red-mouthed jaws, gather beneath her, while in the distance roll the blue waves of the ocean. Such a canvas, glowing in color, dramatic in composition and story, and instinct with life and vigor, would also astonish foreign art lovers.

## American Landscapes.

The modern school of American landscape is well exemplified, although one misses many well-known canvases, which were the American half of the display to be sent abroad, should be included to make it truly representative. Here, however, are Gedney Bunce's large glowing colored dream "Venice—Evening," Willard Metcalf's exquisite and marvelous "Trembling Leaves," Elmer Schoufield's deep rich colored "Winter—Picardy," Charles H. Davis's breezy and beautiful "Clouds and Hills," Jonas Lie's truthful and strong "Winter," Albert Groll's "Silver Clouds, Arizona," which wonderfully translates the far reaching distances and almost metallic atmosphere

## FIRST NEW YORK SALON

by the SOCIETE GEORGES PETIT  
of Paris, of original etchings in colors, by the most celebrated ETCHERS OF THE MODERN FRENCH SCHOOL

EDWARD BRANDUS GALLERIES  
391 Fifth Avenue  
New York

of the far west; J. Francis Murphy's poetic "Upland Pastures," H. W. Ranger's "Long Point Sand Dunes," Edward W. Redfield's clear aired "Center Bridge," F. M. Rosen's virile "Below the Dam," Ernest Lawson's "Ice on the Hudson"—which might have well come from Giverny, and others by Leonard Ochtman, Will Robinson, Ballard Williams, Bruce Crane, Louis Paul Dessar, Granville Smith, W. L. Lathrop, and J. Alder Weir.

## Marines and Figure Works.

In marines, surely American art lovers should be proud of Paul Dougherty's "Surf Ring," Emil Carlsen's prize picture "The Surf," Gifford Beal's "Summer Sea," Lionel Walden's "After the Storm," the tender poetic moonlights of F. K. M. Rehn, F. J. Waugh's fine surf studies, and Rockwell Kent's pictures of the cold hard seas of Nova Scotia.

In figure works American painters at Pittsburg, while not perhaps as strongly represented as in landscape and marines, are still exemplified by such able painters as Frank W. Benson, with his "Panel," a remarkable piece of decoration and color, Kenyon Cox with a "Book of Verse," Abbot Thayer with a sketch of a young girl, John La Farge with "Samoa Boy," Robert Henri with his "Girl in Yellow," and William T. Smedley, Lillian Genth, H. H. Walcott, W. M. Chase, C. C. Curran, Robert Reid, with the always delightful "Lady in a Brown Veil," and George Luks, George Bellows, F. A. Bridgeman, I. H. Caliga, Mary Cassatt, Louise Cox, Edward Dufner, Childe Hassam, Chas. W. Hawthorne, Wilton Lockwood, Gari Melchers, Alice Schille, John Sloan, Elizabeth Sparhawk-Jones, Henry O. Tanner, Douglas Volk, and, of course, Thomas W. Dewing—winner of the first prize with his characteristic refined delicate tonal "Lady with Necklace."

## American Portraitists.

In portraits, the exhibition is not as strong as might have been expected, in either the foreign or American departments. Cecilia Beaux sends her presentation of "Mrs. Divine," a middle-aged lady and well painted, and with all the artist's clever technique, seated on a red bench, which in its uncompromising color, too much dominates the picture; J. J. Shannon's portrait of "Mrs. Ickleheimer" is well-known and characteristic, if not one of his best works. From the late John Lambert comes his fine "Head of an Actor," from Lydia Field Emmet, her well-known double portrait "Father and Son," from Robert Henri, his simple natural and convincing "Girl in Yellow," from Gari Melchers a beautiful full-length portrait "My Mother," and from Irving Wiles his altogether refined and charming "Lady in Black," and that splendid truthful broadly painted "My Father."

## Foreign Portraits and Figure Works.

The foreign portraitists are best represented by Jacques Blanche's "Thomas Hardy," Raymond Soog's theatrical but charmingly decorative female portrait, John Lavery's delightful half-length of "Vera Christie," Charles Cottet's rather forced and theatrical "Girl with Amber Necklace," Mancini's remarkable study of "A Bohemian," masterly in technique, Zorn's portrait head of John C. Gray, A. P. Roll's virile portrait of "My Mother," and Castelucho's full-length seated portrait of a young woman, brilliant in color and light, a remarkable arrangement. Harrington Mann sends his well remembered

(Continued on page 5.)

## LONDON LETTER.

London, April 29, 1908.

The private view of the summer exhibition at the New Gallery, April 25, is usually reckoned the second in importance of London exhibitions, although this year its place will be sharply challenged by the Fine Art section of the Franco-British exhibition at Shepherd's Bush and the new London Salon of the Allied Artists' Association at the Albert Hall.

Although this year's collection at the New Gallery is far from good, and is even inferior in interest to that of last year, there are, as usual, several works of considerable merit. Frank Brangwyn's "The Rajah's Birthday," is perhaps the clou of the exhibition, but it has a serious rival in Mr. E. A. Hornel's equally decorative "Tom-Tom Players in Ceylon." Among the chief portraits are Sargent's "Miss Lewis" and "Miss Izme Vickers," neither up to his best work. Lavery's "Mrs. McEwen of Bardrochar, with Kathennie and Elizabeth," J. J. Shannon's "Mrs. Miller Graham and Daughter," Sir George Reid's "The Earl of Halsbury," Mrs. Swynnerton's "Master and Man," and W. G. Von Glehn's "The Lady Constance Stewart."

Among the best landscapes are T. Austin Brown's "Ploughing by the River," D. Y. Cameron's "A Yorkshire Harbor," Moffat Lindner's "The Golden Moon," Montague Smyth's "The Yangtze River," Adrian Stokes's "O Bata Solitudo," J. Alphonso Toft's "The Gradual Dusky Veil," and H. Hughes-Stanton's "A Pasturage Among the Dunes, Pas de Calais, France." Other notable pictures are Walter Crane's tournament scene, "Breaking a Lance," W. Lee Hankey's "A Peasant Girl," Sydney Lee's "The Cathedral Entrance," and the Hon. John Collier's street scene "Under the Arc Light."

Applied art is unusually well represented, a feature of the exhibition being a big arras tapestry panel by Morris & Co., after the last cartoon of Burne-Jones, "The Passing of Venus." Some beautiful cases of jewelry and enamels, silverwork, etc., are also shown by Lucien Gaillard, Rene Lalique, Harold Stabler, H. Wilson, Mrs. Hadaway, and others. The sculpture is very disappointing, the most successful exhibitor being F. Fleming Baxter, with his large "The Quarryman."

An important exhibition of modern French and Dutch pictures is on at the French Gallery, 120 Pall Mall, and includes numerous works from the famous Alexander Young collection. Corot, Rousseau, Troyon, Diaz, Millet, Daubigny, Jacques, Jacob Maris and Israels, are all splendidly represented. There are two magnificent Monticelli's, "In the Garden" and "The Marriage Feast," an atmospheric masterpiece "Quay at Antwerp," by P. J. Clays, and excellent examples of Harpignies, L'hermitte, Roelofs, DeBock, Weissenbruch, de Hoog, and Scherrewitz.

At the Leicester Galleries there opens to-day an exhibition of portraits and other paintings by the talented Scottish artist Harrington Mann, among the exhibits being "Mrs. Evelyn Thaw," "Mrs. Harry Lindsay," "Lady Maud Warrender" and a number of charming child portraits. In the same galleries is an exhibition of water colors by the late J. Buxton Knight, one of whose oil landscapes was recently bought for the Tate Gallery by the Chantry Trustees.

H. W. Mesdag has presented one of his fine characteristic seascapes to the Dublin Modern Art Gallery, to which there has also recently been added two busts "Le Paysan" and "Le Travailleur," by F. Lanteri.

Albert Toft, the well-known sculptor, has won the first place in the com-

petition for the Welsh national war memorial.

An exhibition of new caricatures by Max Beerbohm is on at the Carfax Gallery, 24 Bury Street, St. James.

The annual report of the National Art Collections Fund chronicles the gift to the British Museum of a large panel of whalebone of the Carlovingian period, depicting in relief King David dictating the Psalms; etchings by Legros, drawings by the English Alfred Stevens, Persian tiles, German printed books, and a Wieldon flower vase. To the Victoria and Albert Museum, South Kensington, there has been presented a valuable collection of engraved designs for goldsmith's work by Paulus Flindt. The society has also presented a good example of Mark Fisher's sunny landscapes to Birmingham, and, as already chronicled here, a Wilkie and a portrait by Alfred Stevens to the Tate Gallery.

Mr. John Murray will shortly publish a standard work on Indian painting, by Mr. E. B. Havell, principal of the Calcutta School of Art, and the inaugurator of the collection of old Indian pictures at the Calcutta Museum. This erudite work will have many beautiful illustrations in colors, and will astonish many who are unacquainted with the exquisite delicacy and precision of old Indian art.

## ANNUAL CARNEGIE EXHIBIT.

(Continued from page 4.)

bered "Ralph and Helen Isham," and the list could be extended to include Frederick Freisecke's "Lady on Gold Couch," splendidly drawn and posed and beautiful in color, and others, the mention of which space forbids.

The best of the foreign figure works are Jeanniot's "Music," Villegas's "Carmen," a remarkably clever canvas; Zuloaga's study of Spanish peasant life, "The Grape Gatherers," L. Garrido's "Fisher Folk," Gaston La Touche's "Entracte—Theatre," Renoir's "In the Garden," and two animal pictures, John Swan's of two Polar bears adrift, and Arthur Wardle's tiger picture "Coming Events."

## Foreign Landscapes.

Of the foreign landscapes and marines, mention must be made of Le Sidaner's unusual rendering of Venice by moonlight, which deservedly won the second prize, Arnesby Brown's sunlit "Waterway," Robert Allan's "Rising Tide," Emile Claus's "Sunrise—February," with its hoar frost effect; Hendrik Mesdag's "Sunset," Frank Mura's "Loading the Hay Barge," as good as a W. Maris; Monet's iridescent "Waterloo Bridge," Gillott's "Towboats—Rouen," and others too numerous to mention.



SURF.

By Emil Carlsen.

Awarded Bronze Medal and Third Prize, \$500—Carnegie International Exhibition, Pittsburgh.

Frank Brangwyn's "Rajah's Birthday," painted for the Barcelona exhibition, is a decorative work of extraordinary opulence of color and vigor of style.

The Chantrey Trustees have purchased for presentation to the nation one of the oil landscapes by the late J. Buxton Knight, recently on exhibition at the Goupil Gallery. This makes the second purchase from the Goupil Gallery for a national collection within the last few months, the first being Le Sidaner's "La Terrasse," which goes to the Luxembourg.

An extensive collection of water colors by the late J. Buxton Knight is shown at the Leicester Galleries, where there are also on view a number of pictures by Harrington Mann, the accomplished Scottish artist, who has been painting several portraits in America this winter.

Among many interesting works at the current exhibition of Messrs. Shepherd Bros. (27 King Street, St. James's) is the finished oil study by Constable for his famous "A Dell in Helmingham Park," now in Mrs. Keiller's collection, and sold in 1886 at Christie's for £2,400. Another rare work is a coast scene by John Crome, one of the only three known marine paintings by the Norwich master. An unusually poetic and spiritual portrait of a boy, by Raeburn, two early Romneys, and Reynolds's bold portrait of E. Gwatkin, Esq., are other notable works in this interesting exhibition.

## PARIS LETTER.

Paris, April 29, 1908.

In addition to the paintings reviewed last week, the Salon de la Societe Nationale includes many other remarkable works. In room IV. there is, for instance, a fine seascape by Boyer, "Heavy Weather," a painting which should hang in a museum, and a large decorative panel by Courtois, intended for the Neuilly town hall. Everybody, however, does not agree as to the merit of this last work.

In the next room the visitor's eye is at once caught by Roll's impressive composition, "Vers la Nature pour l'Humanite." The painter, in spite of the obtuseness of the subject, has given ample scope to his great talent for composition and as a colorist. But Roll's manner is evidently in process of evolution. There is some sadness in this scene which is an exquisite symphony of delicate tones. The color has taken the turn of the master's thought, and in it he has exchanged its past robustness for delicate harmony.

Further on is the "Temple of Paestum," by Rene Menard. The subject is well painted in the style of the seventeenth century artists, although Mr. Menard has not been very happy in his treatment of a stormy sky.

Maurice Denis's three great panels, "The Eternal Spring," next attract the attention, and well deserve a special survey. There is an indescribable charm in this magnificent composition which, at the same time, evokes the pure lines of Grecian art, the ethereal visions of Fra Angelico and resources pertaining to modern science only. Raffaelli has sent his usual studies of Parisian types. His "Jobber" is cleverly handled.

A whole room is devoted to Lepere's life work, and it is not one of the less interesting of the Salon. There is no stone which Lepere has left unturned in the wide field of art. He has tried his hand at oils, pastels, water color, gouache, sanguine, etching, etc., and in all these specialties he has revealed himself a talented artist. It seems, however, that he has been especially happy in wood engraving, and his exhibition includes a number of admirable prints.

The "Guinguette," by Jean Veber, they say, is to be placed in one of the meeting rooms of the Paris City Hall. This, many foreigners will surely fail to understand, for, more hilarious, more impudent, more boisterous work has never been exhibited before. It represents the garden of a popular tavern in one of those country places around Paris, where a very mixed population usually flocks to on a fine Sunday.

L. A. Girardot has sent no less than six canvases, representing various scenes in Algeria. They again bear witness to the artist's true appreciation of the Orient, and to his great conscientiousness.

Carlos Duran, this year, seems to have tried the difficult path followed by Van Dyck. He shows a papal chamberlain in gorgeous attire.

M. Caro-Delvaille has contributed one of the best paintings he has ever produced, "Woman Undoing her Hair."

A first-rate work also is Cottet's "Dolor," which is treated in a powerful style and with intensity of vision.

At Durand-Ruel's an exhibition of "nature-mort" is now on. It includes works by Claude Monet, Renoir, Sisley, Pissarro, Cezanne, etc.

The collection of the late M. Homberg, one of the directors of the Bank of France, will be sold at Petit's on May 10, next. It includes unique examples of Egyptian, Greek, Roman and Persian pottery, and also some remarkable ancient jewelry.

## METROPOLITAN MUSEUM.

Latest accessions to the Museum placed on view on Tuesday last are XVI. Century Persian rug or Hunting carpet, presented by Mr. Alexander Cochran, a remarkable specimen of the weaver's art, a large and important landscape, an example of Adolph Legros, two large XV. Century stained glass windows, 122 plaquettes, modeled in low relief after originals by Peter Flötner, in European Museums, some Chippendale, Sheraton and other furniture pieces, added to the Arts and Crafts collection, and two examples by Winslow Homer, "Moonlight—Woods Island," and "Northeaster," loaned by Mr. George A. Hearn to replace those temporarily absent at Pittsburg from his collection.

**CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.**

**American Water Color Society, 215 West 57th St.—Annual exhibition. Admission 25 cents on Fridays and Saturdays. Free on other days. Open daily from 10 A. M. to 6 P. M. Sundays from 1.30 to 6 P. M.**

**Astor Library—Etchings and lithographs by modern German artists.**

**Bauer-Folsom Galleries, 396 Fifth Avenue—Special exhibition of Eastern art from 9th to 17th centuries.**

**Brandus Galleries, 391 Fifth Avenue.—First New York Salon by the Societe Georges Petit, of Paris, of original etchings in colors by the most celebrated engravers of the Modern French School.**

**Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.**

**Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early Dutch and Flemish art.**

**Katz Gallery—Etchings by Vaughn Trowbridge.**

**Keppel Galleries—Etchings and drawings by J. F. Millet.**

**Knoedler Galleries, 355 Fifth Avenue.—Selected modern foreign and American pictures—Old sporting prints (lower gallery).**

**Lenox Library—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.**

**Macbeth Galleries, 450 Fifth Avenue.—Selected paintings by American artists.**

**Metropolitan Museum—Open daily, from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.**

**Metropolitan Museum—Special exhibition of the late Augustus Saint Gaudens' work to June 1.**

**Montross Gallery, 372 Fifth Avenue.—Special exhibition of selected American paintings.**

**National Arts Club—An exhibition of work by former students of the Art Students' League, May 18—25.**

**W. K. O'Brien Gallery—Mezzotint engravings to May 30.**

**Oehme Galleries—Special display of modern Dutch and French pictures.**

**Powell Gallery.—Paintings and miniatures by Mabel R. Welch to May 12.**

**Tooth Gallery, 420 Fifth Avenue.—Portrait models of dogs, by Charles Mackarness.**

**EXHIBITIONS NOW ON.**

**Van Boskerck Landscapes.**

Robert W. Van Boskerck is holding an exhibition of a score of landscapes, for the most part painted in France last summer, at his Sherwood Studio, to continue through to-morrow. The artist, who is a pupil of the late A. H. Wyant, has been painting these landscapes with increasing skill and facility during many summer sojourns in the sunny land of France. He has an eye for the picturesque, a good feeling for outdoors, and much sympathy and poetic feeling.

The present exhibit has some delightful examples, among which must be especially noted the "Old Church—Frenneuse," with attractive composition, charming in light, distance and atmosphere; the "River at Montigny," "The Heart of the Forest" and the "River Loing." A landscape with heather, "La Mare aux Fees," is particularly attractive, and fresh and pleasant in color. Mr. Van Boskerck is a capable, well equipped landscapist, and his canvases are delightful memoranda of the locale which he loves and paints so well.

**Selected Americans at Montross's.**

Nineteen carefully selected examples of thirteen well-known American painters are on exhibition to May 30, at the Montross Gallery, No. 372 Fifth Ave. The display is one of the most attractive that Mr. Montross has ever made, and should be seen by every lover of or believer in American art. It is, indeed, a pity that so representative a display, even if small, could not be shown in London or Paris this coming summer with representative work by painters of other lands.

Most of the examples, while familiar, seem to possess new beauty, shown in such harmonious and good company. There is a portrait study and half-length by T. W. Dewing, painted more broadly and in a lower color key than usual, and exceedingly strong in color and expression. Childe Hassam is represented by his well-known "Wet Day," that characteristic truthful rendering of a Paris street, which transports one instantly across the seas, and his "June Morning," that joyous outdoor study with nudes half seen through the trees—the whole canvas quivering with sunlight and air. A canvas, painted in 1873, and representing the Italian coast below Naples, with an exquisite sky, represents George Inness. There are three landscapes by W. L. Lathrop, "Buckwheat Field," "Evening Light," and "Hillside Pastures," painted with characteristic simplicity, sentiment and truthfulness, and from John La Farge one of his Samoan water colors, "A Night Dance," a typical rich piece of color.

The well-known "East Boothbay Harbor" and "Evening Star" represent Willard Metcalf. Both have that simple straightforward purpose, appreciation of subject and atmosphere and color which have placed the artist in the front rank of American landscapists of late years. A brilliant little plein air landscape represents John H. Twachtman, and an "Oriental Camp," rich in quality, and full of mystery, the always mysterious A. P. Ryder.

Two examples of Tryon afford a pleasing contrast. "Harbor Lights" has all his poetic feeling and tonality, and "Autumn Study" strikes a deeper color key than is his wont. Horatio Walker is represented by the large and fine Millet subject "Stable Interior—Woman Milking," and a delightful landscape "An Autumn Pastoral." Henry C. White, J. Alden Weir, and A. P. Proctor, all worthily represented, complete the list.

**Ruthrauff Pictures at Arts Club.**

Thirty-eight pictures, attributed to old masters, for the most part of the early French, Flemish, Dutch and English schools, with one modern example, an excellent portrait of Mrs. Ruthrauff, by L. P. Desser, and all belonging to Mr. C. C. Ruthrauff, are on view at the National Arts Club until May 15. The canvases are familiar for the most part, having been seen singly or collectively at certain club loan exhibitions, and if memory recalls aright, in certain auction sales during the past few years. Some of them are interesting, but it cannot be said that the attributions have, as a rule, been carefully made. The canvas attributed to Watteau, for example "Les Jaloux," seems to have little of that master's characteristics, while that attributed to Sir Joshua Reynolds, the portrait of himself, is equally unconvincing. The Greco, so called, does not commend itself to admirers of the master, while on the other hand there is a portrait of Sir James Thornhill, attributed by Renwick, a set of vestments worn by Archbishop Hughes in 1838, plans and decorative schemes for churches of the present day, completed and in process of construction and execution.

**Art at Catholic Club.**

To further add to the events of the centenary celebration of the diocese of New York, the Catholic Club has prepared an exhibition of ecclesiastical art, including church building and mural painting. The opening exercises were held Thursday evening, in the assembly room of the club, 120 Central Park South.

Among the exhibits were the original plans made for St. Patrick's Cathedral by Renwick, a set of vestments worn by Archbishop Hughes in 1838, plans and decorative schemes for churches of the present day, completed and in process of construction and execution.

in a storm, attributed to Turner, very dark and sombre, which, if not by the great colorist, has much dramatic power.

The entire collection is an exemplification of the amount of time and money that can be expended on getting together a lot of canvases with names, which, whether they have merit or not, seem chiefly to serve the purpose of exciting the curiosity of would-be experts and inducing wrangles.

**Miniatures by Mabel Welch.**

Miss Mabel R. Welch has had a number of miniatures and some sketches in oil on exhibition at the Powell Gallery. The artist paints better miniatures than oils, and does the former with much sympathy and appreciation. She copies old masters well also. Altogether the display is well worth a visit.

**Modern Pictures at Knoedler's.**

With the close of the regular exhibition season, the upper galleries at Knoedler's, No. 355 Fifth Ave., are filled with a carefully selected number of modern foreign and American canvases, owned by the firm, with two portraits, one a full-length standing presentation of Otis Skinner in his fine role of Colonel Brideau in "The Honor of the Family," by Victor Hecht, and another three-quarter length seated portrait of the late Bishop Rooker of Jaro in the Philippines, by Charles M. Lang. Mr. Hecht's portrait of Mr. Skinner is one of the best shown this season, and is a striking work, admirable in expression, pose and likeness. It has evidently been painted con amore, and the artist is to be sincerely congratulated on his work. The portrait of Bishop Rooker, a memorial one presented by the Class of '80, A. H. S., is good in color and evidently a faithful likeness of an able man.

The other canvases shown include good to superior examples of Jacque, Schreyer, Jules Dupre, Harpignies, Bourgeron, Berne-Bellecour, Jacquet, Rico, Thaulow, Albert Lynch, Goubie, Ziem, Van Mareke, Joseph Bail, Rosa Bonheur, Chelminski, Ridgway Knight, J. S. Kever, Israels, W. Maris, B. W. Leader, and Mrs. Alma Tadema, with a charming modern Madonna by Francis Day and Douglas Volks well known and always attractive, "Boy with Arrow," which was voted the most popular picture in several of the southern cities, when shown in the AMERICAN ART NEWS traveling exhibition there, last year.

**Modern French and Dutch Pictures.**

At the Oehme galleries No. 320 Fifth Avenue Mr. Oehme has arranged a delightful display for the closing season of choice examples of the work of the modern Dutch and French painters. There are examples of Julien Dupre, Jacque, Dieterle, Boudin, Ziem, Rosa Bonheur, Volland, Henner, Harpignies, Kever, Neuhaus, Blommers, Israels and Cazin. There are also a superior Troyon, and some excellent examples of L'Hermite.

**Coming Roberts Sale—London.**

**IMPORTANT AUCTION SALES.**

**LONDON GREEK COIN SALE.**

The sale of the collection of ancient Greek coins owned by H. Osborne O'Hagan at the auction rooms of Sotheby in London, which began Monday and ends to-day, gives collectors an opportunity to acquire many of the rarest specimens of this much-sought series of coins. Such a chance has not presented itself since the dispersion of the famous Montagu coin collection in London some years ago.

A large number of the choicest and best examples of Grecian coinage contained by the O'Hagan collection were purchased at the Montagu, Ashburnham, Hobart Smith, Bunbury, and other celebrated sales. While every series of Grecian coins are sold, the collection is especially strong in the coins of Sicily, about 150 specimens of which are catalogued.

Altogether, 823 lots will be sold, and they embrace rare coins of Rome, Egypt, Bactria, Macedonia, Thessalia, Ionia, Crete, Caria, and Phoenicia.

**LEHNE ANTIQUE SALE.**

The four days' sale of the Lehne collection of art objects and antiques at the Fifth Avenue Art Galleries last week, realized a total of \$30,389.

A Sevres cabaret, comprising a set of twelve mugs and saucers, teapot, creamer and sugar, brought \$450, the highest price paid at the final session, May 2. I. Fowler was the purchaser. A. F. Dugan paid the next highest price, \$360, for a Sheraton sideboard of hamogany. J. Little was the buyer, for \$305, of a Colonial suite of Chippendale. Two Wedgwood candlesticks, from the Wills collection, dated 1770, brought \$290, E. Younger being the buyer. Karl Bitter obtained for \$57 a Chippendale armchair, and for \$52.50 a San Domingo mahogany Colonial bureau.

**RARE BOOKS AT AUCTION.**

Selections from the library of the late Rev. Henry W. Cleveland of Louisville, Ky., were auctioned at Anderson's on Tuesday and Wednesday. Mr. Cleveland, who was related to former President Grover Cleveland, acted as private secretary to Vice-President Alexander H. Stephens of the Confederate Government during the Civil War. He also was Mr. Stephens's biographer.

A number of rarities were in the collection. One of the most interesting was a curious book about the Quakers, written by Marmaduke Stephenson and published in London, in 1660.

In the library of the late Henry C. Carter of this city, sold at Anderson's this week, were some scarce Lincolniana, including a curious book "A Youth's History of the Great Civil War," by R. G. Horton, published in New York in 1867.

**Coming Roberts Sale—London.**

The most important sale of the early London art season will be that at Christie's on May 21, 22 and 23 next of the important collection of modern pictures, oils and water colors of the English and Continental schools, and examples of early English masters, formed by the late Humphrey Roberts of London.

The collection, whose dispersal will attract collectors and dealers from every country, comprises among modern English pictures examples of Cox, Fielding, Goodwin, Holland, Lewis, Linnell, Mason, no less than five of Sir John Millais, including his "Stella," "Gambler's Wife," "White Cockade" and two landscapes; Humphrey Moore, Orchardson, Briton Riviere, Stark, three of Swan, Campbell, Taylor, one of Turner, "The Trossachs;" two of G. F. Watts, a figure work and a landscape; Webster and De Wint.

In pictures of Continental schools there are examples of De Bock, Bosboom, Cazin (4), Jules Breton, Clays, Corot (8), including three silvery landscapes, Daubigny (4), Diaz (2), Jules Dupre, Fantin-Latour, Fortuny, Harpignies, L'Hermite, Jacque (6), Josef Israels (5), all fine examples, Jacob Maris (4), Mauve (2), Lepine, Millet, Rousseau, Troyon (4), Le Sidaner (7), Thaulow and Weissenbruch, with drawings by Bosboom, L'Hermite, Mauve and Le Sidaner.

Among the early English painters well represented are Bonington (3), Collins, Constable (13), Cotman, Old Crome (10), Gainsborough (5), Hopper, Morland (2), Nasmyth (3), Reynolds, Romney, Vincent and Wilson.

There are also water colors by Allingham, Bonington, Barret, Brabazon, Burne-Jones, Constable, Cox, Fielding, Birket, Foster, Goodwin, Gow, Herkomer, A. W. Hunt, Macbeth, Marsh, Lewis, Sir John Millais, North, Prout, Turner (12), Walker, Webster and De Wint (12).

**CAZIN SALE—PARIS.**

A special cable to the New York Herald from Paris, dated May 2, says: The sale of thirty-one sketches by Cazin at the Salle Petit to-day produced a total of 78,710f. (\$15,742), many canvases fetching surprising prices, notably "Dordrecht," which M. Petit bid up to 9,000f. (\$1,800) for M. Willy Blumenthal.

"Sortie de Cabaret, Pleine Lune," valued at 8,000f. (\$1,600), was bought by M. Ernest May for 7,500f. (\$1,500).

**NOT GOYA—BUT LOPEZ.**

The New York Evening Post tells the following interesting story:

"A man who probably knows more about Spanish art than any other artist in the country, bought in Spain an alleged portrait of Charles IV., said to have been painted by Goya in his earlier style, and having what appeared to the purchaser an undoubted pedigree. The other day he sent the picture to the Ehrich Galleries, and both the Messrs. Ehrich, Sr. and Jr., pronounced the canvas to have been painted by Vicente Lopez.

"Then came the trouble of dates. The portraits represents a young man barely thirty years of age. Charles IV. was born in 1748, and Vicente Lopez in 1772; so, allowing that the original of the picture was thirty when he posed for it, and was Charles IV., then Lopez must have been six years old when he painted it. \* \* \*

"The services of a young man who knows by heart almost every portrait that has been engraved, were called in. He at once pronounced the picture a portrait of Ferdinand VII., Charles IV.'s son. Now, as Ferdinand was born in 1784, it was quite possible that Lopez did paint his picture. The young man went to his employer's store and returned with a batch of engraved portraits of Ferdinand. Among them was one of the head and shoulders, exactly as they are in the portrait, with the identical order of the Golden Fleece around the man's neck. It was inscribed "Fernando Septimo, Ruy de Espana y de los Indias" and "V. Lopez lo pinxit," which was convincing proof that Mr. Ehrich's judgment had been correct. Lopez is little known outside of Spain, but he was a fine painter, and there is a portrait by him of Goya in the Prado at Madrid."

**WITH THE DEALERS.**

Following the sale of the textiles from the K. J. Collins Galleries at the Fifth Avenue Art Galleries this week, will come next week one of furniture from the residence of Hempstead, L. I., of Mr. Charles Carroll, also of furniture, from the residence of Albrecht Graef, and from several estates. There will also be sold for the last estates, carriages and harness, etc. This sale will begin on Thursday afternoon next, May 14, at the Galleries, No. 546 Fifth Avenue, and continue there every afternoon for ten days, or until all articles are disposed of.

Mr. T. J. Blakeslee expects to sail for London next Wednesday, May 13, on the Mauretania. After a short stay in London he will go to Paris, and later return to England for a rest. He will return to America in early September and spend some time at his country place at Lake Waramaug, Conn.

The Seligmann Galleries, No. 7 West 36th Street, are closed for the season. Mr. Emile Rey sailed recently for Paris, where he now is.

"Calypso," by George Hitchcock, the American painter, resident in Holland, and reproduced by the Detroit Publishing Co., to whose courtesy is due its appearance on the front page—is a most refined and charming figure work. The delicate and delicious color and atmosphere of the original picture is wonderfully translated in the Detroit Co.'s reproduction.

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Mr. Stevenson Scott, of Scott and Fowles, sailed last week for London. Mr. Fowles will sail late this month.

Arthur Tooth & Sons are now in their new and temporary quarters at No. 420 Fifth Avenue. The temporary galleries are attractively arranged and have excellent light. Mr. Allan Tooth will sail early next month for London, and will probably be in Paris this summer.

M. Rene Gimpel of Gimpel & Wildenstein, No. 500 Fifth Avenue, will sail the third week in May for Paris, and will be followed later on by Mr. Nathan Wildenstein.

Mr. Charles Knoedler of Knoedler & Co. will sail on May 28 for Paris.

The annual exhibition of paintings by early American masters will open at the Ehrich Galleries next Monday, May 11. Mr. Louis Ehrich will probably sail for Europe early in June.

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**ARTISTS' CARDS.**

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Mr. C. J. Charles will sail for London early in June.

At the Kelekian Galleries, No. 275 Fifth Avenue, there are now some exceptionally fine Polonaise, Ispahan and Hispano-Moresque rugs. Mr. D. K. Kelkian will go abroad early in June.

Mr. Louis Ralston has closed his galleries for the summer, and will sail on the Mauretania, June 3, for England.

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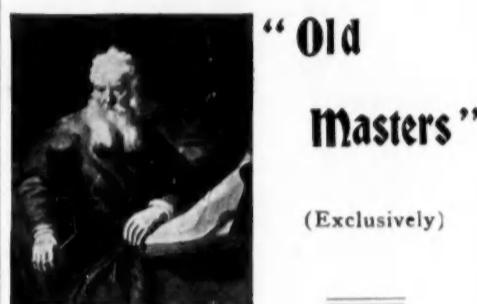
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